IFAR reports

Volume 15, Number 11
November 1994

and The Art Loss Register

Folio 1 from a Book of Hours, the Passion According to John, *French, circa 1480-90, stolen in New York in July.*

Suspicious "Signac"

Sevso Case Ended in New York

DeWeerth's Last Appeal

Vienna Meeting on Art Trade and Law

IFARreports
incorporating *Stolen Art Alert*

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Watercolor Signed 'Signac' is Suspect

Figure 1. 'Vue de Port', *watercolor and pencil on paper, signed lower left 'P.Signac '32', Private Collection, Louisiana*

The subject of a recent IFAR examination is a watercolor entitled 'Vue du Port' which is signed 'P. Signac 32' on the lower left. (Figure 1). The watercolor was bequeathed to the current owner by a relative. Its prior history is unknown.

For an opinion on the authenticity of the watercolor we approached Françoise Cachin, granddaughter of the artist and author of the forthcoming *catalogue raisonné* of Signac's works. Mme. Cachin is also Director of the Musée d'Orsay.

In response to an examination of the photographs she wrote IFAR the following:

> "Unfortunately, this work is in no way by the hand of Signac and the signature is fake. The work is close to a series of fake watercolors which were circulated in the United States in the 60's."

Deferring to the opinion of Françoise Cachin, IFAR was eager, however, to explore the basis for this opinion by making comparisons of 'Vue de Port' to authentic watercolors by Signac.

Paul Signac (1863-1935) was a financially independent artist who, unlike many of his fellow artists, was free of economic pressures and able to pursue his love of drawing and painting.

He was greatly inspired by Camille Pissarro, Eduoard Manet and the art movement of Impressionism. But the artist who most significantly influenced him was Georges Seurat (1859-1891).

It was with Seurat that Signac formed the *Salon des Artistes Indépendents*, a group splintering off from the Impressionists, a more inclusive group and one that held non-juried exhibitions. They held their first exhibition in December of 1884 and with this union of artists emerged the movement known as Neo-Impressionism or 'new-Impressionism'. A style which emanated from Seurat's creation, this 'new Impressionism' was a defiance of the impetuosity of Impressionism and a reaction to their fluid and loose brushwork. The new style was a formalization and highly ordered approach to the color harmonies of the Impressionists.

For Signac the formalism of the pointillist technique apparent during the early years in which he associated closely with Seurat, was relaxed later on. In his late watercolors one is confronted with looser brushstrokes, rich color harmonies and a bravura comparable to that of the Fauve artists Matisse, Derain and Dufy.

As observed by George Szabo, the former curator of the Robert

Lehman Collection of the Metropolitan Museum in the introduction to the 1977 exhibition catalogue on Signac:

> "Signac's works after World War I show a change in both technique and mood. He has freed himself of the restraints of oil painting, the mechanical dabs of the brush, and the much favored and propagated color theory. On the late watercolors, from 1920 to 1930, his pencil and chalk meander freely, and the watercolor flows unrestricted. The lines provide the initial structure for the composition which is then enlivened with large masses of clear color. 'Only the French word *fougue* meaning impetuosity, dash and spirit, suits the quality of Signac's magnificent late watercolors.' (R. Herbert, *Neo-Impressionism*, Guggenheim Museum, New York, 1968)." (Note 1)

Fortunately we were able to examine the extensive collection of Signac's late watercolors in the Lehman Collection of the Metropolitan Museum of Art, New York. The works in this collection particularly reflect the artist's late style. The watercolor 'Le Croisic' illustrated in Figure 2 as seen in comparison to the IFAR watercolor, helps reveal differences more clearly.

At first glance there is a fluidness in the IFAR watercolor which gives a possible credibility to it. However on more careful examination, the plodding rhythm as the eye moves across the work creates a labored feeling one would not find in Signac's vivacious late watercolors.

Perhaps the most telltale inconsistency occurs in the signature. The 'P. Signac 32', appearing to the lower left does not exhibit the same upright and rounded cap-like appearance in the the initial 'P' as in authentic Signac signatures. In fact the name actually appears to be spelled incorrectly 'P. Sygnac' with the 'y' replacing the 'i'. Other examples of Signac's signature exhibit a strong verticality, rather than a slant. (Figure 3)

In the watercolor under examination, a series of vertical pencil marks are employed to suggest light and movement on the water in the center of the middle-ground area. These markings contribute to the overall contrived quality of the drawing. Moreover, the small fishing boat with figures in the right middle-ground gives the impression that it was an afterthought. When compared with the large boat to the extreme right, the relative sizes are clumsy and one can see that the perspective is totally awry.

The background harbor town cannot be identified, but it is most likely fabricated. The rather even flow of rooftops of the background town, punctuated by occasional spires, nonetheless gives a static effect, which reconfirms the general weak character of the watercolor. While it is possible to find similitude between the background building of the IFAR watercolor and a prominent building in 'Harbor Scene' depicted in Figure 3, the architectural elements of the town spires are dissimilar enough to reject any idea that the views are of the same buildings.

Finally and most noticeably problematic is the treatment of the clouds. In the IFAR watercolor the artist has employed a gouache-like application to highlight areas of the clouds and water. Signac left areas of paper blank, allowing the paper to show through in order to create atmospheric effect.

Figure 2. 'Le Croisac', *Paul Signac, Watercolor and pencil, signed and dated 'P. Signac Le Croisic 14 aout 28', 10 5/8 x 17 1/16 inches, The Metropolitan Museum of Art, Robert Lehman Collection, 1975.*

Incorporated into his 1927 book on Jongkind, Signac wrote a treatise on the art of watercolor. Here we learn the importance he attaches to the blank white spaces. In his words "..the luminous intermediary intensifies each color and harmonizes it with its neighbors... The values, from the lightest to the darkest, will be established from the first stroke and will pass directly from the palette to the paper. The whole pattern will be made up of the distribution of brushstrokes that are juxtaposed, not superimposed." (Note 2)

IFAR also compared the paper of all the watercolors and found that in the case of the Lehman Collection watercolors a thin grade of bleached white pliable paper was employed. This was in contrast to the IFAR work, which was done on a stiffer and thicker grade of paper.

All in all the deceptive scrawl of an imitator is now revealed. IFAR has determined that based not only on the negative opinion of Françoise Cachin but also through examination of a number of authentic works by Signac, this watercolor, which at first glance appears to have similarities to Signac, cannot be by him. It may be, as Mme. Cachin indicates, one of the series of fakes appearing on the market in the 60's.

Nancy J.Little

Note 1. Szabo, George, 'P. Signac: Paintings, Watercolors, Drawings and Prints,' Exhibition of the Signac Drawings from the Robert Lehman Collection, Metropolitan Museum of Art, New York, 1977, text page 9.

Note 2. A passage from Signac's text on watercolor as cited in *Paul Signac*, Françoise Cachin, New York Graphic Society, Ltd., Greenwich, Conn. 1971, page 128, caption to figs. 118-119.

Figure 3. 'Harbor Scene', *Paul Signac, Watercolor on paper, signed and dated 'P. Signac 1928' lower left.,14 l/12 x 11 inches, Collection unknown.*

Sevso Case Ended

"Sevso" Amphora. *4-5 century, A.D., Height 39 cm., Silver, partly gilded. With five friezes of relief decoration.*

The case of the Sevso Silver is finished in New York. The highest court in New York State, the Court of Appeals, chose in September to let stand the lower court's ruling against the claims of Croatia and Hungary. The defendant, the Marquess of Northampton Trust, therefore has quashed two opponents who claimed ownership of the late antique treasure. Each country claimed it had been unearthed in its territory but failed to convince the court.

The silver first drew attention when Sotheby's Geneva attempted to sell it in 1990. Before offering it at auction, item by item, the auction house offered it en bloc for $70 million. It asserted that the silver had been found in Lebanon, and when the silver was exhibited at the auction house's New York galleries, the government of Lebanon filed a suit for its return and quickly got a temporary restraining order and subsequent injunction against the silver being moved. Lebanon knew that no valid export documents were issued during the years in question, which coincided with its civil war. The documents purporting to show the Lebanese export were discredited in the media, and as the case was about to

go to trial, with Croatia and Hungary having joined as plaintiffs in the interim, Lebanon settled with Lord Northampton and withdrew from the case.

The Marquess of Northampton, Lord Spencer Douglas David Compton, through a Channel Islands trust, acquired the spectacular silver vessels and plates in several transactions. It was introduced to him through the then retired (and since deceased) head of Sotheby's, Peter Wilson. When the silver surfaced, Yugoslavia asked Scotland Yard to investigate any possible wrongdoing in the way the silver came into the possession of the Marquess' Trust. Early on, the Yard issued statements that neither the Marquess personally nor Sotheby's corporately was under investigation.

However, the Yard's investigation into possible criminal actions by others involved in marketing the silver continued. Earlier this year it presented evidence to the Crown Prosecution Service, which declined to proceed. One of the men involved, Halim Korban, is wanted by New Scotland Yard for offenses of criminal deception related to the Sevso Silver and could be arrested if he enters the jurisdiction of the English courts. Lord Northampton is not precluded from taking civil action against the lawyers, then at the London firm of Allen and Overy, who represented Peter Wilson in these transactions.

Where does this leave the silver? Has it passed the "acid test?" What influence will the lawsuit and all the adverse press coverage about the silver's circuitous route to market have on its value? The court victory for the Marquess's Trust only means that the Trust has superior title in New York as against Croatia and Hungary. Should other claimants be waiting in the wings, it would be difficult for them to challenge ownership since the widespread publicity of the New York case would have allowed any other party to come forward and join in, as Croatia and Hungary joined Lebanon. However, if another claimant becomes aware of new and conclusive evidence of a find spot, the silver's ownership might again be challenged, perhaps in another jurisdiction. Scholars would like to know where the Sevso Silver was found. The answer to that question is probably irretrievably lost.

Constance Lowenthal

Last Stop for DeWeerth

The attorneys for Gerda Dorothea DeWeerth, the German centenarian who seeks the return of the Monet she inherited from her father and which disappeared at the end of the Second World War, have petitioned the Supreme Court of the United States to listen to argument in the case. The defendants, Edith Marks Baldinger and Wildenstein & Company, will file their reply.

Of those litigants who petition the Supreme Court to hear their cases, only a tiny number are successful. One reason the Justices might choose to hear a case is if an important issue of federal law is at stake.

In this case, which has (quite exceptionally) gone through federal courts in New York not once but twice, Mrs. DeWeerth's lawyers have argued that the federal appeals court which reversed the trial judge who awarded her the Monet applied New York law incorrectly.

The appeals court imposed a diligence requirement on Mrs. DeWeerth, saying that New York law required her to have continuously searched for her Monet.

Soon after the ruling against Mrs. DeWeerth in federal court, a case arose between two New York litigants (*Guggenheim v. Lubell*) in state court. When *Guggenheim* reached the State Court of Appeals on the question of statute of limitations, New York's highest court took the opportunity to point out the error made by the federal appeals court in *DeWeerth*. On this basis, Mrs. DeWeerth returned to her original courtroom, once again was awarded her picture, and was again denied it by the federal appeals court on the grounds that she "assumed the risk" of the 1987 decision which went against her. That issue will now go to the Supreme Court of the United States.

C.L.

Art Trade and Law in Vienna

The last days of September saw the gathering of almost two hundred lawyers, dealers and auction house representatives, government and Unesco officials, and art historians and archaeologists for the Fifth Colloquium on International Art Trade and Law. Established by Professor Pierre Lalive, an attorney in Geneva, these biennial meetings have become an important place to exchange ideas in the bubbling field of art and cultural property law. Past meetings debated the contents of the developing EC Directive on the movement of art within the new, borderless European Community and the evolution of the Unidroit Draft Convention on the international return of stolen and illegally exported art. Earlier meetings were dominated by lawyers, collectors, and the art trade.

Organized by the International Chamber of Commerce's Institute of International Business Law and Practice, this year's colloquium was truly international, with participants from Europe and America, Russia, Africa, and Asia. Ten non-lawyers whose attendance was funded by a Samuel H. Kress Foundation grant to the International Cultural Property Society (and of whom the author was one) participated. Kress Foundation funds also enabled fifteen participants from eastern European countries and Unesco to attend.

The ambitious program was organized by John Henry Merryman, Professor Emeritus at Stanford Law School and founder of the International Cultural Property Society, and by Professor Ignaz Seidl-Hohenfeldern of Vienna's Ludwig Boltzmann Institut. Over fifty participants spoke, often very briefly.

Several new subjects dominated the floor, though Unidroit and the Directive were still up for commentary. Among these: the international interest in and legal framework for the preservation of immovable (architectural) cultural property, and the legal considerations governing recuperation of art displaced during and after the Second World War.

Some sessions focussed on practical matters: insurance and risk man-

agement, international loans and their legal underpinnings, and structuring financial aspects of art transactions. In the last of these, Elizabeth Markevitch from Schroder Bank, Geneva and Katharine E. Bouckley from Citibank and attorneys Gilbert S. Edelson and Van Kirk Reeves relished role-playing a scenario imagined by moderator Ralph Lerner. The negotiations involved the purchase of a $1 million Kandinsky by an eccentric collector in France from a New York real estate man on hard times. Could the lawyers agree on where it would be inspected and on what terms? Who would provide expertise? The bankers were ready to provide a loan when the buyer, who had assets but insufficient cash, was determined to move forward.

A new direction appeared in Professor Merryman's session considering his "Draft Principles for a Licit Trade in Cultural Property." The Principles represent a shift to a positive approach after much talk emphasizing illicit trade. They would encourage "source nations" to loosen the export restrictions which foster the very black market they seek to eliminate. The Principles would exclude trade in stolen art and cultural objects in current use by living cultures but do not recognize as stolen newly unearthed objects, which are viewed as state property under some nations' laws.

Professor Merryman's session was a step forward in replacing a bitter division between the trade and archaeologists with the beginnings of a dialogue. The discussion degenerated years ago into parallel diatribes in which each side continued to state its position even though, as Clemency Coggins noted, "No one listens any more." The addition of non-lawyers to the mix of participants who, in the past, have been mostly attorneys, dealers, collectors, and auctioneers, was most welcome.

Constance Lowenthal

A slightly different version of this article first appeared in *The Artnewsletter* of October 18, 1994.

~ *Additional Information* ~

Following are some photographs of some of the pages from manuscripts stolen in New York and published in the September issue of *IFARreports* as no. 605 and no. 596.

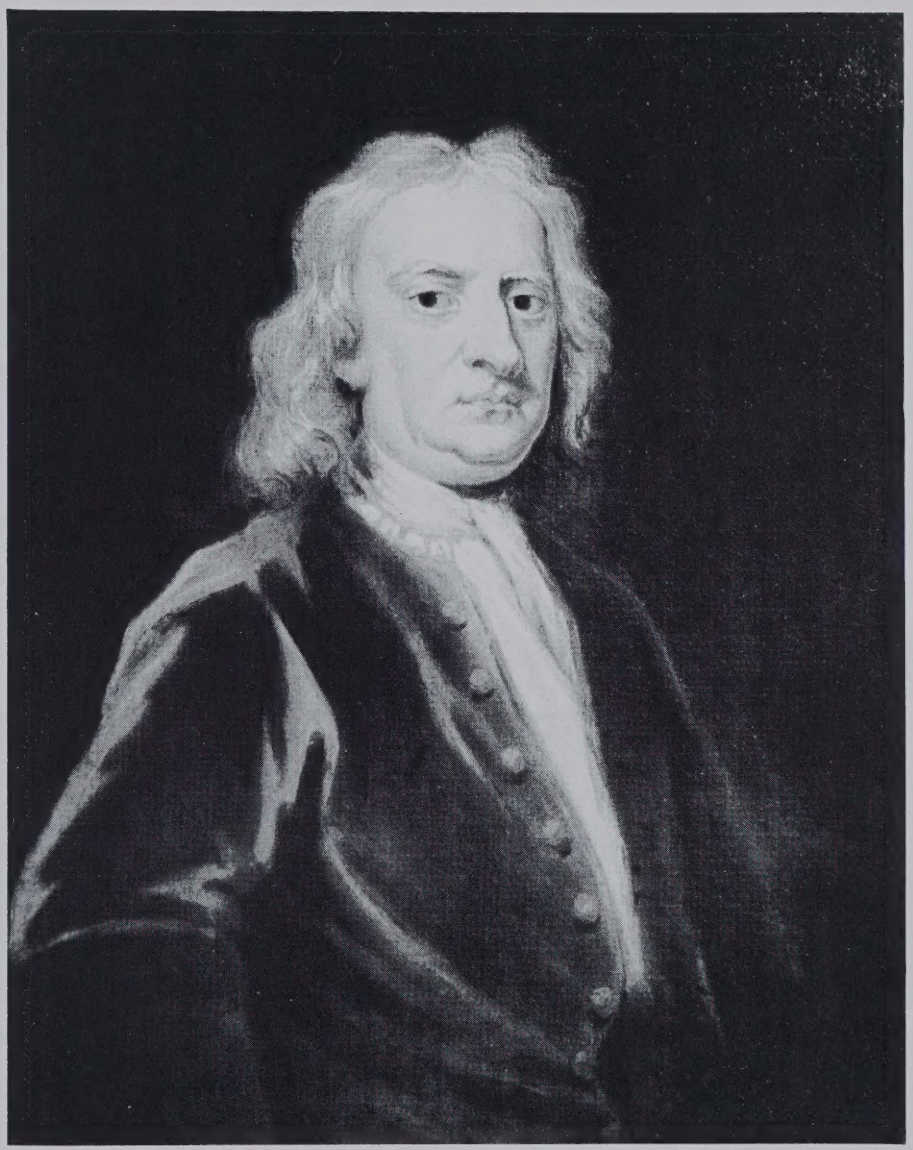
Folio 73v, Book of Hours, *Southern Low Countries, after 1450.*

Folio 67v, Psalter, *German, Late 15th century.*

~ *Stolen Art Alert* ~

This late portrait of the mathematician and physicist Sir Isaac Newton was stolen sometime during September 1979 from a building at the California Institute of Technology.

A reward, subject to the usual conditions, is being offered for information leading to its recovery.



John Vanderbank (English, 1694-1739). *Sir Isaac Newton*, circa 1726.
Oil on canvas, 76.2 x 63.5 cm.

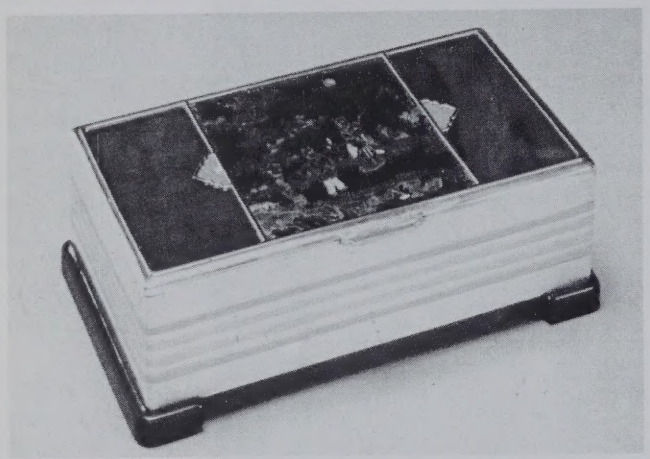
If you have any information on the whereabouts of this painting, please contact:
The Art Loss Register at the International Foundation for Art Research
46 East 70th Street, New York, NY 10021, Tel.: 212-879-1780, Fax: 212-734-4174; or
Gregg Henderson, California Institute of Technology
1201 E. California Boulevard, Pasadena, CA 91125, Tel.: 818-395-4701.

~Stolen Art Alert~

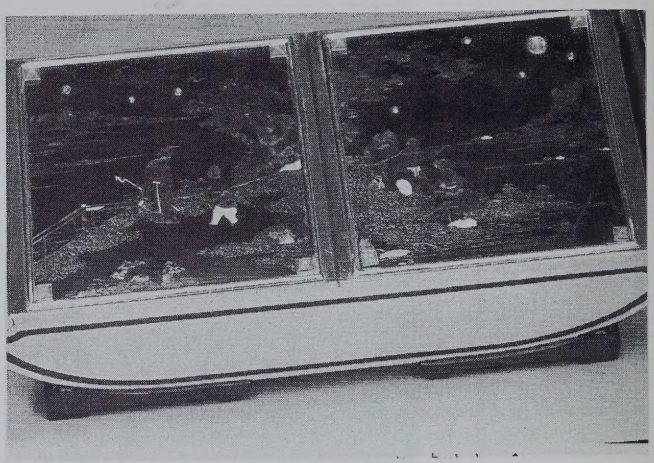
The following works of art were stolen on October 10, 1994, in New York.

Reward of up to $30,000

A reward of $7,500 for each box, subject to the usual conditions, is being offered for information leading to its recovery.

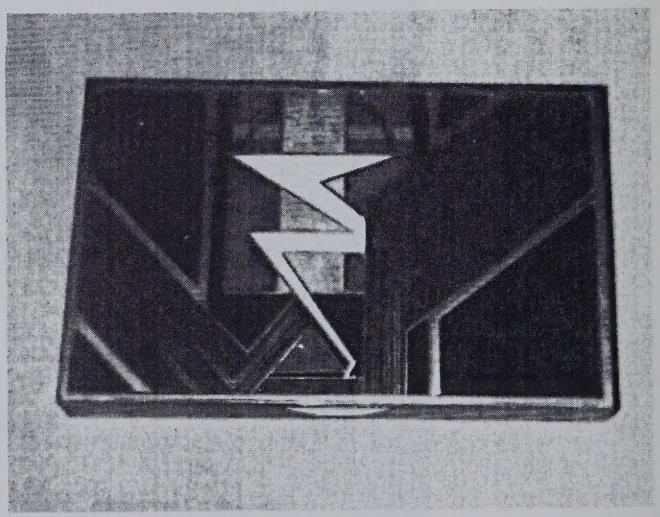


1. Cartier. *Cigarette box.* Silver, gold, mother-of-pearl, and bakelite. 16.0 x 9.0 x 6.0 cm. Signed and numbered: Cartier No. 4405. Top center an inlaid chinoiserie design.



2. Cartier. *Cigarette box.* Gold, silver, coral, and rose cut diamonds. 20.0 x 8.5 x 6.0 cm. Art Deco style, the lid with chinoiserie design.

3. Jean Goulden (20th century). *Box.* Brass and enamel. Approx 25.0 x 18.0 x 4.0 cm. Geometric design on lid.



4. Jean Goulden (20th century). *Box.* Brass, enamel, and glass. 25.0 x 18.0 x 4.0 cm. Signed Jean Goulden LXXXVIII 29. Lid with geometric design.

If you have any information on the whereabouts of these works, please contact:
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46 East 70th Street, New York, NY 10021, Tel.: 212-879-1780, Fax: 212-734-4174

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

754 HOFFMAN, Hans (1880-1966). *Abstract*, 1963. Oil on canvas. 73.6 x 57.8 cm. Signed and dated l/r: Hans Hoffman 63. Laid down on masonite. *N94.300.2. New York, NY. Sep. 12, '94.

755 KOONING, Willem de (b. 1904). *Abstractive Lizards*. Oil on canvas. 88.9 x 60.9 cm. Signed l/r. *N94.300.1. New York, NY. Sep. 12, '94.

756 PATTERSON, Charles. *Sailboat*. Oil on canvas. 76.0 x 102.0 cm. Signed: Patterson, C.R. *N94.327.1. Montreal, Canada. Jan. 1, '89. Interpol Number: 94IPO1991

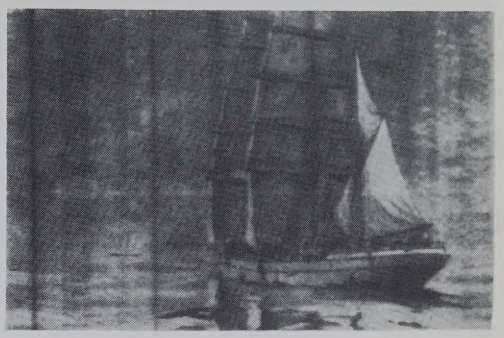
Austrian, 19th Century

757 THOREN, Otto von (1828-89). *Cow in a Pasture*. Oil on canvas. 56.0 x 36.0 cm. Signed: Otto von Thoren. *N94.327.3. Montreal, Canada. Jan. 1, '89. Interpol Number : 94IPO1991

Canadian, 20th Century

758 BEAULIEU, Paul Vanier (b. 1910). *Fall Landscape*. Watercolor on paper? 41.0 x 51.0 cm. *N94.334.2. Montreal, Canada. Sep. 15, '93. Interpol Number : 94IPO1524

759 BEAULIEU, Paul Vanier (b. 1910). *Still Life*. Watercolor on paper? 51.0 x 61.0 cm. *N94.334.1. Montreal, Canada. Sep. 15, '93. Interpol Number : 94IPO1524



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760 IZZARD, Daniel (b. 1923). *Long Beach, Summer's Sunset*. 40.6 x 50.8 cm. N94.321.1. Nanaimo, Canada. Aug. 9, '93. Interpol Number : 93IPO7206

761 PURCELL, Joseph Douglas (b. 1927). *Above St. Margareth's Bay, N.S.* Oil on canvas. 44.0 x 51.0 cm. Signed: Joseph Purcell. *N94.327.4. Montreal, Canada. Jan. 1, '89. Interpol Number : 94IPO1991

Colombian, 17th Century

762 CABALLOS, Gregorio Vazquez de Arce y. *St. Ignatius*. Oil on panel. 19.0 x 13.0 cm. *N94.311.2. Sante Fe de Bogota, Colombia. Nov. 2, '93. Interpol Number : E-55/4-1994

763 CABALLOS, Gregorio Vazquez de Arce y. *St. John the Divine*. Oil on panel. 19.0 x 13.0 cm. *N94.311.1. Sante Fe de Bogota, Colombia. Nov. 2, '93. Interpol Number : E-55/4-1994

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Dutch, 17th Century

764 OSTADE, Adrien van (1610-85). *Painter in His Studio*. Oil on panel. 38.0 x 45.0 cm. Depicting a painter in his studio, holding an easel with the monogram "OA." N94.304.17. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

765 *Portrait of a Male Saint*. Oil on oak panel. 35.5 x 25.5 cm. Illegible inscription in u/r. Flaking paint, particularly along edges and lower portion of the work. *N94.315.9. Wervicq-Sud, France. Sep. 21, '93. Interpol Number : E-38/3-1994

766 *Portrait of a Saint*. Oil on oak panel. 35.5 x 25.5 cm *N94.315.1. Wervicq-Sud, France. Sep. 21, '93. Interpol Number : E-38/3-1994

767 *St. Andrew*. Oil on oak panel. 35.5 x 25.5 cm. Inscribed in u/r: Andrea. *N94.315.4. Wervicq-Sud, France. Sep. 21, '93. Interpol Number : E-38/3-1994

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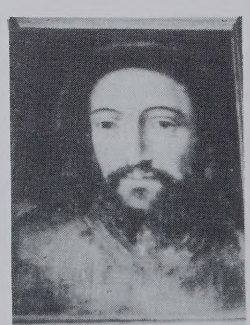

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768 *St. Bartholomew*. Oil on oak panel. 35.5 x 25.5 cm. Inscribed u/r: Bartholomeus. *N94.315.6. Wervicq-Sud, France. Sep. 21, '93. Interpol Number : E-38/3-1994

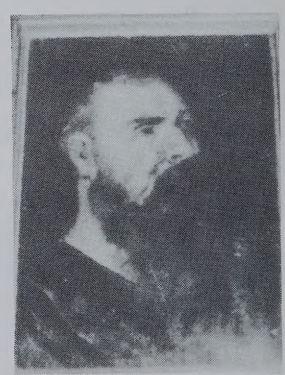
769 *St. Jacob*. Oil on oak panel. 35.5 x 25.5 cm. Inscribed u/r: Iacobus. *N94.315.7. Wervicq-Sud, France. Sep. 21, '93. Interpol Number : E-38/3-1994

770 *St. Matthew*. Oil on oak panel. 35.5 x 25.5 cm. Inscribed u/r: Mattheus. *N94.315.8. Wervicq-Sud, France. Sep. 21, '93. Interpol Number : E-38/3-1994

771 *St. Peter*. Oil on oak panel. 35.5 x 25.5 cm. Inscribed in u/r: Petrus. *N94.315.2. Wervicq-Sud, France. Sep. 21, '93. Interpol Number : E-38/3-1994

772 *St. Simon*. Oil on oak panel. 35.5 x 25.5 cm. Inscribed in u/r: Simon. *N94.315.3. Wervicq-Sud, France. Sep. 21, '93. Interpol Number : E-38/3-1994

773 *St. Thomas*. Oil on oak panel. 35.5 x 25.5 cm. Inscribed in u/r: Thomas. *N94.315.5. Wervicq-Sud, France. Sep. 21, '93. Interpol Number: E-38/3-1994



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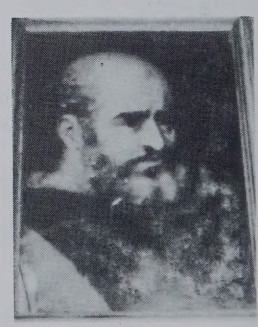

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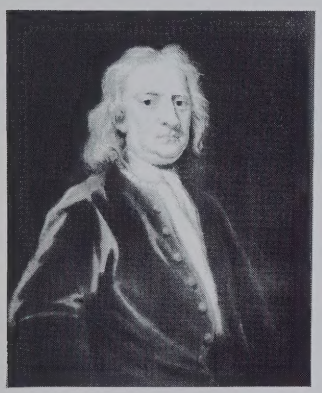

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Dutch, 19th Century

774 BLOMMERS, Bernardus Johannes (1845-1914). *Play Time.* Oil on canvas. 66.0 x 46.0 cm. *N94.335.2. Hampstead, Canada. Jan. 20, '93. Interpol Number : 94IPO0859

English, 18th Century

775 VANDERBANK, John (1694-1739). *Portrait of Sir Isaac Newton*, 1726. Oil on canvas. 76.2 x 63.5 cm. *N94.328.1. Pasadena, CA. Sep. 1, '79. *Reward.*

English, 19th Century

776 TYLER, William R. (1825-96). *Fishing Boats*. Oil on canvas. 53.0 x 95.0 cm. *N94.327.2. Montreal, Canada. Jan. 1, '89. Interpol Number : 94IPO1991

European, 17th Century

777 *Portrait of a Man*. Oil on canvas. 40.0 x 37.0 cm. ossibly a saint. *N94.304.16. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

European, 18th Century

778 *Classical Scene*. Oil on canvas. 35.0 x 37.0 cm. Oval canvas. *N94.304.11. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

779 *Head of a Saint*. Oil on panel. 25.0 x 16.0 cm. *N94.304.6. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

780 *Mary Magdalene.* Oil on panel. 37.0 x 31.0 cm. *N94.304.10. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

781*Soldiers*. Oil on panel. Diam. 25.5 cm. Circular (tondo). *N94.304.12. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

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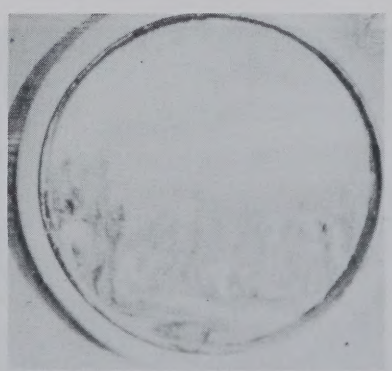

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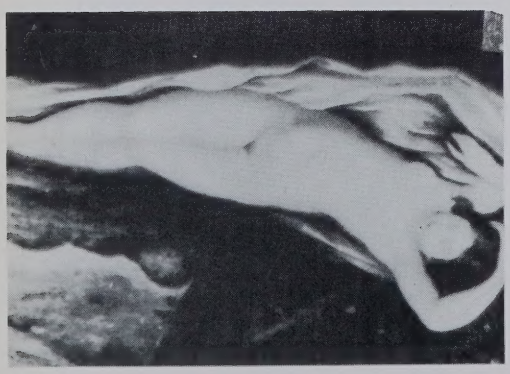

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782 *Virgin and Child.* Oil on canvas. 36.0 x 25.0 cm. *N94.304.15. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

European, 19th Century

783 *Man in a Tree.* Oil on panel. 19.5 x 6.0 cm. *N94.304.7. St. Petersburg, Russia. Mar. 12, '92. Interpol Number: E-175/10-1993

784 *Portrait of a Woman.* Oil on canvas. 12.5 x 9.5 cm. Possibly circa 1820. *N94.304.8. St. Petersburg, Russia. Mar. 12, '92. Interpol Number: E-175/10-1993

European, 20th Century

785 *Nude.* Oil on panel. 25.0 x 37.0 cm. *N94.304.5. St. Petersburg, Russia. Mar. 12, '92. Interpol Number: E-175/10-1993

European, Century Unknown

786 *Chariot Descending into Hell.* Oil on canvas. 17.0 x 27.0 cm. The initial "E" on the verso of the canvas. N94.304.18. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

French, 16th Century

787 CLOUET, François, Attr. to (1522-72). *Portrait of a Young Man.* Oil on canvas. 47.0 x 32.0 cm. *N94.304.4. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

French, 19th Century

788 RENOIR, Pierre-Auguste (1841-1919). *Blue Landscape (Paysage bleu).* Oil on canvas. 29.0 x 45.0 cm. Signed in l/r. *N94.305.2. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

789 RENOIR, Pierre-Auguste (1841-1919). *Coco's Head (Tête de Coco),* 1903. Oil on canvas. 35.5 x 31.0 cm. Oval. Signed and dated c/r: 1903. Left profile portrait of a young child with long hair (Renoir's son). *N94.305.4. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

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790 RENOIR, Pierre-Auguste (1841-1919). *Head of a Girl (Tête de fillette)*, 1913. Oil on canvas. 31.0 x 33.0 cm. *N94.305.6. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

791 RENOIR, Pierre-Auguste (1841-1919). *La Liseuse Blanche (Girl in White, Reading)*. Oil on canvas? 39.0 x 54.0 cm. Signed l/l. *N94.305.1. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

792 RENOIR, Pierre-Auguste (1841-1919). *Medlar Trees (Les Nefliers)*, 1908. Oil on canvas. 24.0 x 42.0 cm. Dated and inscribed: Cagnes 1908. *N94.305.3. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

793 RENOIR, Pierre-Auguste (1841-1919). *Portrait of Monsieur Maurice Gangnat*. Oil on canvas. Circular canvas within a square frame (a tondo). The collector of this group of paintings by Renoir. *N94.305.14. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

794 RENOIR, Pierre-Auguste (1841-1919). *Reclining Woman (Femme couchée)*, 1912. Oil on canvas. Signed l/r. Dated: Cagnes 1912. *N94.305.11. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

795 RENOIR, Pierre-Auguste (1841-1919). *Roses in a Vase*, 1908. Oil on canvas. 27.0 x 23.5 cm. Signed c/r. Dated: 1908. A bouquet of roses in baluster-form ochre colored vase. *N94.305.12. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

796 RENOIR, Pierre-Auguste (1841-1919). *Strawberries (Fraises)*. Oil on canvas. 21.0 x 28.5 cm. Still life of a small pile of strawberries on a pale blue cloth. Signed u/l. *N94.305.5. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

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797 RENOIR, Pierre-Auguste (1841-1919). *Strawberries (Fraises)*. Oil on canvas. 23.0 x 39.0 cm. Still life of a pile of strawberries on a white cloth. Signed u/r. *N94.305.8. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

798 RENOIR, Pierre-Auguste (1841-1919). *Study for the Painting of a Baby with a Spoon (Etude pour le bébé à cuiller)*. Oil on canvas. 16.0 x 12.5 cm. Head and shoulders of a young child, in right profile, with a spoon in his left hand. *N94.305.7. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

799 RENOIR, Pierre-Auguste (1841-1919). *Trees (Arbres)*, 1909. Oil on canvas. 19.0 x 38.0 cm. Signed l/l. Dated: Cagnes 1909. *N94.305.9. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

800 RENOIR, Pierre-Auguste (1841-1919). *View of the Post Office (Vue de la Poste)*. Oil on canvas. 20.0 x 37.0 cm. *N94.305.10. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

801 RENOIR, Pierre-Auguste (1841-1919). *White Roses*, 1907. Oil on canvas. 26.0 x 30.0 cm. Signed l/r. Dated: Cagnes 1907. A bouquet of white roses in a baluster-form vase. *N94.305.13. Paris, France. Jan. 1, '86. Interpol Number : E-198/11-1993

802 ROUAULT, Georges (1871-1958). *Le Roi David* or *Le Vieux Roi*. Oil on canvas. 61.0 x 44.5 cm. Signed: l/l. *N94.336.2. Fondi, Italy. Sep. 22, '93. Interpol Number: E-52/3-1994

803 TOULOUSE-LAUTREC, Henri de (1864-1901). *La Femme au Chapeau*. Oil on wood. 60.0 x 48.0 cm. Signed: l/l. *N94.336.1. Fondi, Italy. Sep. 22, '93. Interpol Number : E-52/3-1994

804 *The Horsemen*. Oil on canvas. 9.0 x 14.0 cm. *N94.304.2. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

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805 *Medical Scene.* Oil on canvas. 9.0 x 14.0 cm. A woman giving an enema to another woman lying on her stomach on a bed with another woman watching. *N94.304.9. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

French, 20th Century

806 HERVÉ, Jules R. (1887-1981). *Children at Play - First Steps.* Oil on canvas. 20.0 x 25.0 cm. N94.335.1. Hampstead, Canada. Jan. 20, '93. Interpol Number : 94IPO0859

Italian, 17th Century

807 *Portrtait of a Young Woman.* Oil on canvas. 50.0 x 40.0 cm. *N94.304.3. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

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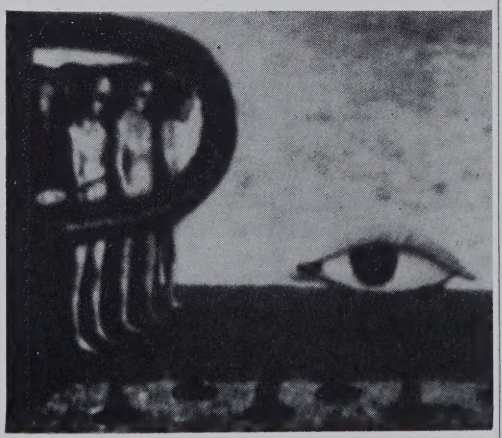
Lithuanian, 20th Century

808 BRONIUS, Broiu Razys. *Gulag Scene.* Oil on canvas. 65.0 x 92.0 cm. Another work by the same artist and of a similar subject was also stolen. *N94.338.1. Thornhill, Canada. May 9, '94. Interpol Number : 94IPO2688

Polish, 18th Century

809 KOWALSKI, Szymon. *St. Rosalie,* 1769. Oil on canvas. 140.0 x 70.0 cm. Dated: 1769. Inscribed: "SIMON KOVALSKY PINXIT/SUB/ARD.S.GORILOVICZ PAR NEDECENSIS/ANNO 1769/MENSE.BRIS" and in Polish at the bottom: O SWIETA ROZALIA BRON NAS OD NIEMOCY CIESZKIEJ/ I OD MOROWEJ RANY WE WSI TUTEJSZEJ NIEDSIECKIEJ / MY ZA PATRONKE SOBIE WYWOLILISMY CIEBIE/ ABYSMY MOGLI KROLOWAC Z TOBA SPOLECZNIE W NIEBIE. 1769". A female saint standing in front of a grotto, holding a crucifix and roses; a human skull at left and a landscape with trees at right; three cherubs hovering above; and several figures (saints) at her feet. *N94.331.1. Niedzica, Poland. Nov. 6, '93. Interpol Number : E-37/3-1994



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Polish, 19th Century

810 *Christ in the Temple,* 1856. Oil on canvas. 101.0 x 75.0 cm. *N94.332.2. Gdansk, Poland. Aug. 1, '93. Interpol Number : E-33/3-1994

Russian, 20th Century

811 CHEMIAKIN, Michel (b. 1941). *Untitled.* Oil on canvas. 118.1 x 91.4 cm. One from a series entitled "The Series Carnaval, St. Petersburg,"#118. *N94.329.1. Los Angeles, CA. Aug. 4, '94. Recovered.

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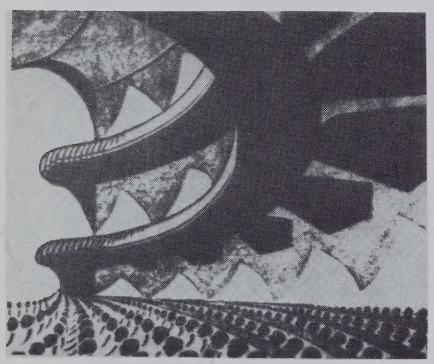

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Spanish, 18th Century

812 *The Kiss.* Oil on canvas. 37.0 x 27.0 cm. *N94.304.1. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

813 *Portrait of a Man.* Oil on panel. 34.0 x 24.0 cm. Dated and and inscribed on verso in Spanish: "1764" and "Senor Rafael's gift." N94.304.19. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

Prints, Drawings

Canadian, 20th Century

814 ANDREWS, Sybil (b. 1898). *Concert Hall*, 1929. Linocut in four colors. 23.6 x 28.0 cm. Edition No.: 34/50. Signed and numbered u/l. *N94.330.3. Vancouver, Canada. Jan. 14, '94. Interpol Number : 94IPO1992

815 ANDREWS, Sybil (b. 1898). *Speedway*, 1934. Linocut in four colors. 32.6 x 23.2 cm. Edition No.: 36/60. Signed and number l/r. Three abstracted motorcyclists. *N94.330.2. Vancouver, Canada. Jan. 14, '94. Interpol Number : 94IPO1992

816 HOLGATE, Edwin (b. 1898). *The Readers*, 1933. Woodcut. 14.6 x 9.4 cm. Edition No. 8/30. *N94.330.1. Vancouver, Canada. Jan. 14, '94. Interpol Number : 94IPO1992

Sculpture

American, 20th Century

817 BOYETT, Michael. *Flat Out for Red River Station.* Pewter, bronze, silver and brass. W. 48.0 cm. Edition: No. 419 of a limited edition. *N94.323.1. Springbank, Canada. Sep. 26, '93. Interpol Number : 93IPO6949

Canadian, 20th Century

818 LORAIN, Catherine. *Arabesque.* Bronze. 31.0 x 71.0 cm. *N94.322.1. Montreal, Canada. Sep. 24, '93. Interpol Number : 93IPO7354

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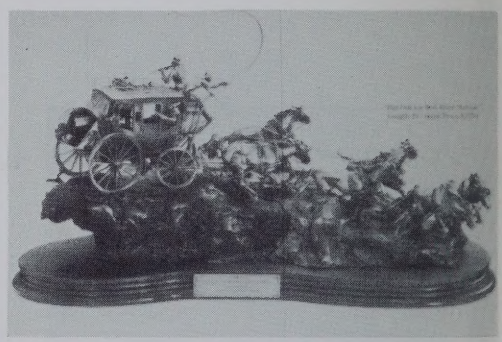

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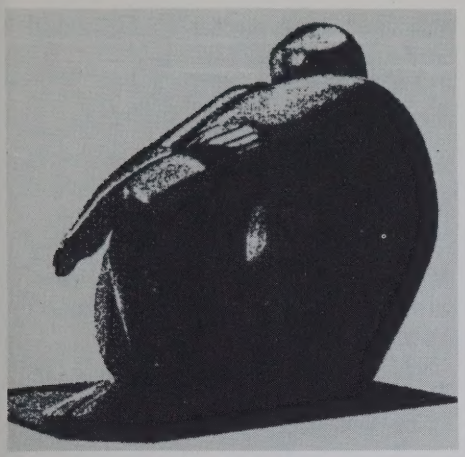

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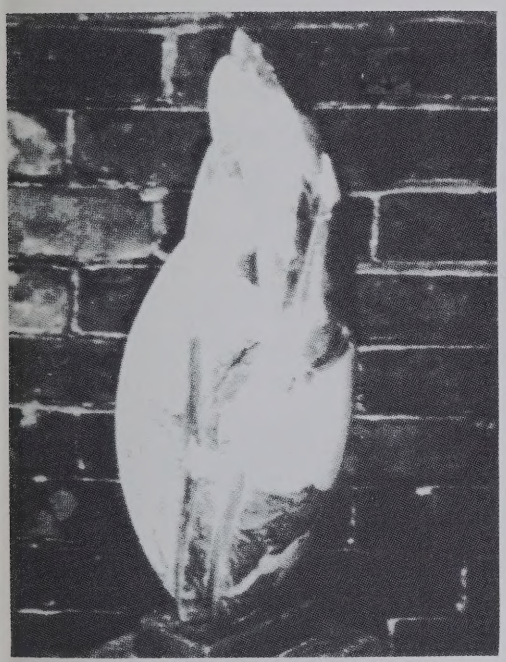

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819 SMITH, John Ivor (b. 1927). *Pressed Deco*. Fiberglass. 36.0 x 22.0 cm. *N94.324.1. Toronto, Canada. Feb. 5, '93.

820 STANLEY, Lewis (b. 1930). *Birth*. Marble. 53.0 x 38.0 cm. *N94.322.2. Montreal, Canada. Sep. 24, '93. Interpol Number : 93IPO7354

821 WILKES, Claire Weissman. *The Goddess*, 1986. Bronze. 14.0 x 10.0 x 11.0 cm. Edition No.: 5/7. *N94.325.1. Toronto, Canada. Nov. 3, '93. Interpol Number : 94IPO1294

822 WILKES, Claire Weissman. *The Muse*. Bronze. 23.0 x 28.0 x 23.0 cm. Edition No.: 5/20. *N94.325.3. Toronto, Canada. Nov. 3, '93. Interpol Number : 94IPO1294

823 WILKES, Claire Weissman. *Odalisque*. Bronze. 19.0 x 15.0 x 12.0 cm. *N94.325.2. Toronto, Canada. Nov. 3, '93. Interpol Number : 94IPO1294

824 WILKES, Claire Weissman. *Odalisque* #3. Bronze. 8.0 x 10.0 x 10.0 cm. Representing a headless nude female torso. *N94.325.4. Toronto, Canada. Nov. 3, '93. Interpol Number : 94IPO1294

French, 19th Century

825 PRADLER, J. *Woman with a Lyre*. Bronze and marble. 22.0 x 28.5 x 13.0 cm. Neck broken and crudely restored. With a green patina. Signed: J. PRADLER. *N94.340.2. Courtoin, France. Feb. 25, '94. Interpol Number : E-66-4/1994

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Decorative Arts

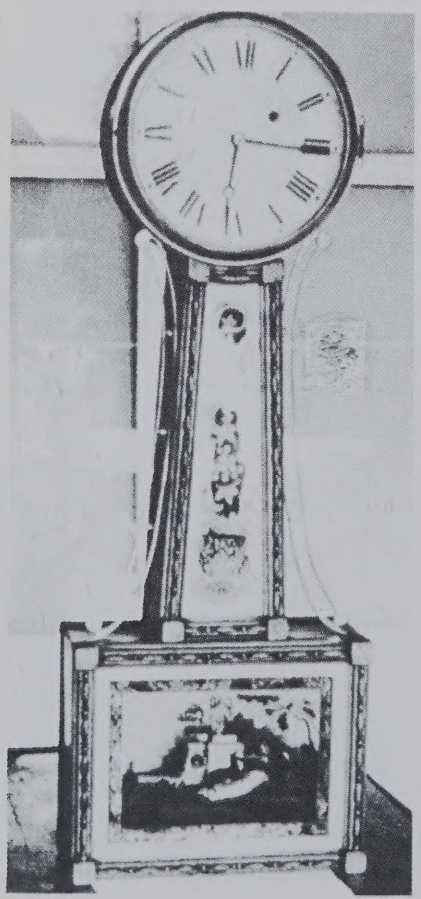
Clocks, Timepieces, Watches

American, 19th Century

826 Clock, circa 1820. Glass, brass, and gilded wood. 74.5 x 25.5 x 10.0 cm. Banjo clock. The rectangular case with an églomisé panel depicting a pastoral scene with a young woman and deer near a fountain. *N94.340.1. Courtoin, France. Feb. 25, '94. Interpol Number : E-66-4/1994

French, 17th Century

827 Clock. Ormolu and enamel. 35.0 x 13.0 cm. The movement dating from the 17th century in a late 19th century case. Signed: Du Quesne of Paris. *N94.316.16. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994



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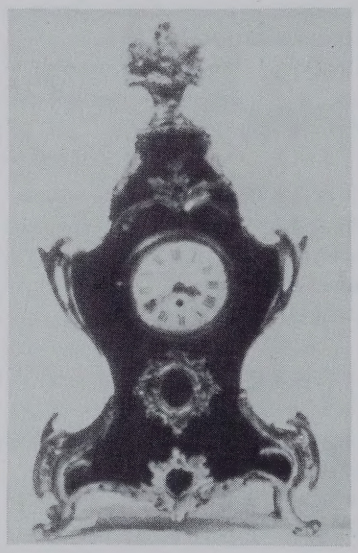
French, 18th Century

828 Clock, circa 1780. Ormolu and enamel? Diam. 17.0 cm. Ht. 43.0 cm. A cylindrical base depicting hunting scenes (Diana with her followers and dogs). *N94.316.14. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

829 Clock, circa 1780. Ormolu and enamel. Ht. 62.5 cm. With a white enamel dial in a gilded rococo case cast to resemble a cave or a grotto surrounded by trees, on an oval base raised on ball feet. *N94.316.15. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994



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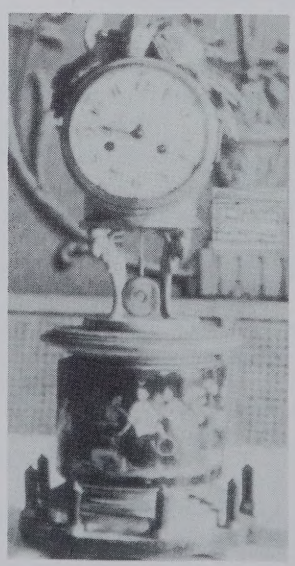

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830 Wall clock, circa 1775. Giltwood and enamel. Ht. 78.0 cm. *N94.316.18. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

French, 19th Century

831 Clock, circa 1850. Marble, brass and enamel. 38.0 x 21.0 x 10.0 cm. With a chiming pendulum. *N94.316.13. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

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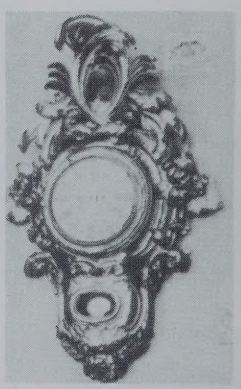

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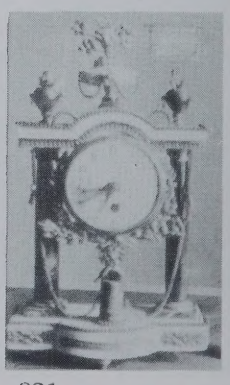


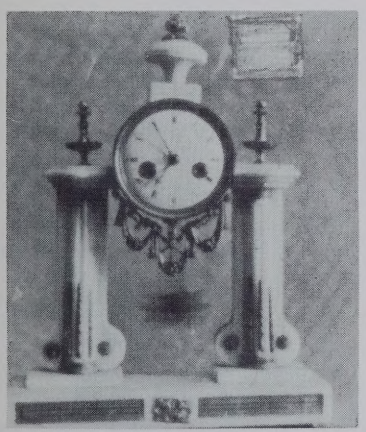
831

832 Clock, circa 1815. Marble, enamel, and brass. 45.0 x 33.0 x 10.5 cm. Empire style. *N94.316.17. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

Miscellaneous Articles

French, 19th Century

833 Gate. Iron. Ht. 760.0 cm. Wrought iron in an elaborate design of scrolls, surmounted by an oval with the initials (monogram) "J.M." *N94.333.1. St. Laurent les Eglises, France. Nov. 1, '93. Interpol Number : E-34/3-1994



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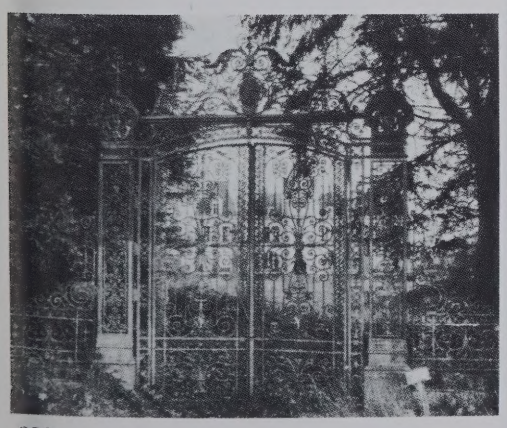

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Candlesticks, Candelabra, Lamps

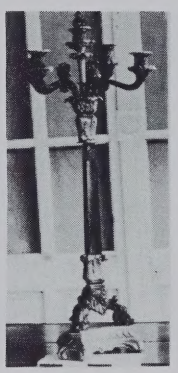
French, 19th Century

834 Pair of candlestands, circa 1880. Bronze and marble. Ht. 73.0 cm. *N94.340.3. Courtoin, France. Feb. 25, '94. Interpol Number : E-66-4/1994

Ceramics, Pottery, Porcelain

Austrian, 18th Century

835 VIENNA PORCELAIN FACTORY. Lovers, 1744-49. Porcelain. Ht. 24.0 cm. Blanc de chine (white). A couple under a tree. Slightly damaged. *N94.316.27. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994



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836 VIENNA PORCELAIN FACTORY. Lovers, 1744-49. Porcelain. Ht. 23.2 cm. Blanc de chine (white). A couple sitting under a tree. *N94.316.28. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

837 VIENNA PORCELAIN FACTORY. Lovers in an arbor, circa 1760. Porcelain. Ht. 30.0 cm. Blanc de chine (white). A girl and a boy sitting in an arbor. The girl's right hand and the boy's right foot are missing. Impressed on the underside of the base: "X." *N94.316.26. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

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Czech, 19th Century

838 POPP, E. Figure of a girl, 1857. Porcelain. Ht. 29.5 cm. Made in Prague. Polychromed figure of a little girl in 18th century dress. The fingers of her left hand broken. Inscribed on the base: "19 Marz 1857 Anna Waldstein" and "E. Popp Fec. 1857." *N94.316.22. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

European, 19th Century

839 Box, circa 1880. Porcelain? Ht. 13.3 cm. Possibly English and in the form of a squash or a melon. With a yellowish glaze, the lobed oval shape decorated with a flower and leaves, on a leaf shaped plate. *N94.316.19. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

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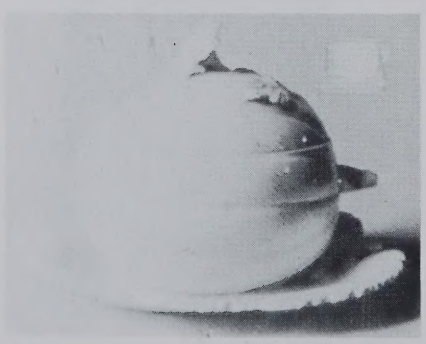

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840 Box. Porcelain? Ht. 14.6 cm. In the form of a crested duck sitting in a nest, on a plate in the form of five leaves. With a yellowish glaze. Cracked. *N94.316.20. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

German, 19th Century

841 Dresden Faience Factory. Centerpiece, circa 1850. Porcelain. 32.0 x 23.5 cm. Impressed with the numerals "2748" and "40" on the underside. Polychromed and slightly damaged. *N94.316.21. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

840

841

842 Dresden Faience Factory. Family group. Porcelain. Ht. 21.3 cm. Printed or pressed with the numerals on the underside of the base: "31," "76" and "E69." Some damage. Possibly a 19th century copy of an earlier 18th century model. *N94.316.24. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

843 Dresden Faience Factory. Figure of a man. Porcelain. Ht. 19.5 cm. Standing figure of a man wearing 18th century dress. Some damage to the man's pigtail, the handle of his sword and the flowers in his right hand. Impressed or marked on the base: "45" and "A58." *N94.316.23. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

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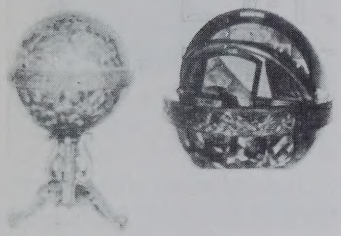


845

844 Dresden Faience Factory. Figure of a woman. Porcelain. Ht. 20.7 cm. Polychromed standing figure of a young woman wearing 18th century dress. Holding her left hand in a muff and flowers (broken) in her right handImpressed or marked on the underside of the base: "D66." *N94.316.25. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

Furniture, Accessories

Austrian or Czech, 19th Century

845 Sewing table, circa 1850. Walnut, Russian birch, felt, and mirror. Diam. 64.0 cm. Ht. 108.0 cm. Restored. In the form of a parquetry globe; the upper portion swinging open to reveal 11 small drawers and a sliding compartment with two secret drawers, a panel lined in green felt with the underside fitted with a mirror, a compartment for needles, and a drawer and three boxes; with a wood band carved with a design of shells and foliate scrolls, a scroll standard below, raised on three downcurving legs terminating in scroll feet. *N94.316.12. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

846

847

French or Austrian, 18th Century

846 Side table. Wood. 69.0 x 42.0 x 31.5 cm. Having a rectangular top above a conformingly shaped case fitted with three crossbanded drawers, each with a foliate ormolu escutcheon, a shaped skirt below, raised on slender tapering cabriole legs. Restored. *N94.316.11. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

Glass

Austrian, 18th Century

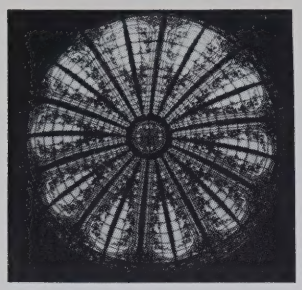
847 LUCAS. Églomisé portrait. Glass, gold, silver and paint. 13.2 x 9.6 cm. Signed: "Aestimationis gratia fecit Lucas." Silhouette portrait of a woman in an oval held up by a pair of putti standing on an elaborate plinth decorated with classical designs, centering an illegible monogram or initial. *N94.316.29. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

848 *(one of a pair)*

849 *(one of a pair)*

848 LUCAS. Pair of églomisé portraits. Glass, gold and silver leaf, and paint. 13.2 x 10.6 cm. Both signed: "Grave par Lucas." and 13.3. cm. and 9.5 cm. One depicting the silhouette of a woman's head in profile and the other the silhouette of a man in profile, each within an oval held by a female figure seated on a plinth decorated with a plaque surrounded by garlands and ribbons. *N94.316.30. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

849 LUCAS. Pair of églomisé portraits. Glass, silver and gold leaf and paint. 13.2 x 10.6 cm. Inscribed: "Ex gratitudine Suae Comiti fecit Lucas" and "Patrono sue fecit cliens minimum Lucas." One depicting a silhouette of a woman's head in profile and the other a man's head, each within a circle with a decorated border surrounded by garlands of flowers and leaves, on a plinth with the monograms "JZ" and "IZ" within circles with swags below. *N94.316.31. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

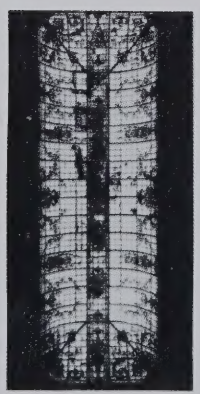


850

French, 19th Century

850 Pair of windows. Stained glass. Diam. 260.0 cm. Round, each divided into ten panels with a foliate and scroll design with lobed ends, centering a medallion with a quatrefoil design and with a foliate border. Possibly domed. *N94.333.3. St. Laurent les Eglises, France. Nov. 1, '93. Interpol Number : E-34/3-1994

851 Panel. Stained glass. 820.0 x 260.0 cm. Large stained glass panel with a central strip with foliate design with two urns or vases at the ends, the sides with scrolls and foliate wreaths. *N94.333.2. St. Laurent les Eglises, France. Nov. 1, '93. Interpol Number : E-34/3-1994



851

852

Liturgical Objects

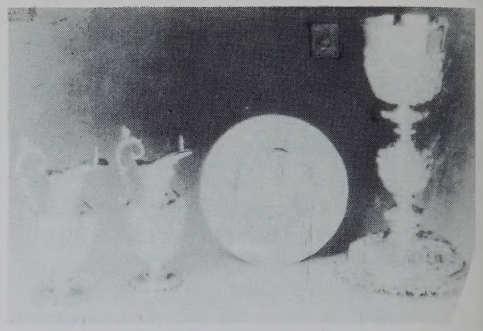
French, 12th Century

852 St. Loup crozier. Ivory and bronze. 120.0 x 13.5 cm. The bishop saint's crozier. *N94.337.1. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number: E-30/3-1994

French, 17th Century

853 CROCHET, Jean (1584-1633). Chalice. Silver gilt. Diam. 11.3 Ht. 19.8 cm. Inscribed: "Paris, 1614-1616". Silversmith Jean Crochet (Paris 1584-1633). Cast border around the base of the chalice. *N94.337.3. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number: E-30/3-1994

853

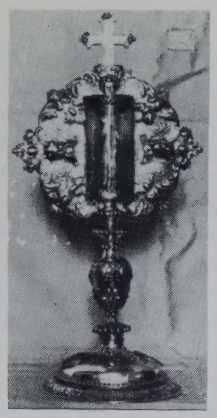


854

854 Chalice, paten and two cruets. Silver gilt. Diam. 17.5 cm. Ht. 30.4 cm. Under the handles of the cruet: "Les Iacobine.de.Chalon." Classified in the historical monuments inventory. Measurements given for chalice; cruets 17.5 cm. high, 6.6 cm. diameter of base. *N94.337.2. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

855 Paten. Silver gilt. Diam. 14.3 cm. Inscribed: "1606-1607". Engraved decoration and stamped central medallion on paten. Weighs 100 g. *N94.337.4. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number: E-30/3-1994

855



856

856 Reliquary of St. Peter. Silver. Diam. 14.7 Ht. 39.0 cm. Inscription "OS INTEGRUM EX PEDIBUS SANCTI PETRI APOSTOLORUM PRINCIPIS" on back. Base and stem date from the 17th century; the glory dates from the 19th century. *N94.337.14. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

French, 18th Century

857 Chalice and paten. Silver gilt. Diam. 15.8 cm. Ht. 29.0 cm. Together with a silver gilt paten with the monogram "J.H.S.". Bears a French hallmark. *N94.314.1. Epinal, France. Oct. 14, '93. Interpol Number : E-20/2-1994

857

858

858 Chalice and paten. Silver gilt. Ht. 30.0 cm. The slightly flaring bowl with a relief design on the lower portion depicting scenes from the birth, baptism and crucifixion of Christ. The paten decorated with a cross. Bears a French hallmark. *N94.314.2. Epinal, France. Oct. 14, '93. Interpol Number : E-20/2-1994

French, 19th Century

859 CAHIER, Jean-Charles (1801-15). Ciborium, 1805. Silver gilt. Inscribed: "BENI PAR N.S.P. LE PAPE PIE VII A SON PASSAGE A CHALON S.S. LE JEUDI ST 11 AVRIL 1805." Cover surmounted with a cross set with two diamonds. Classified in historical monuments inventory. *N94.337.9. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

859

860

860 FAVIER FRÈRES. Chalice and Paten. Silver gilt. Ht. 29.0 cm. Inscribed: "A.Favier/Lyon" on underside of base. Hallmark: Favier Frères (4 diamonds) on the base of the chalice. Neo-Gothic style decorated with symbols of the Evangelists. *N94.337.8. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

861 FAVIER, A. Tray and two cruets. Silver. Ht. 16.0 cm. Inscribed: "A. FAVIER/LYON". Decorated with medallions with busts in relief. Classified in historical monuments inventory on 22nd June 1992. Height given for cruets. *N94.337.13. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

861

862 GELEZ, Edmé (1812-27). Ciborium. Silver gilt. Ht. 29.0 cm. With cross finial and foliate design on cup. *N94.337.10. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

863 LOQUE, Jean-Ange-Joseph (1798-1809). Tray and two cruets. Silver gilt. Ht. 12.0 cm. Height given for cruets; length of tray: 23.5 cm. Classified in historical monuments inventory. *N94.337.12. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

864 POUSSIELGUE-RUSAND, Placide (1847-91). Ciborium. Silver gilt. Ht. 24.0 cm. Decorated with medallions. *N94.337.11. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

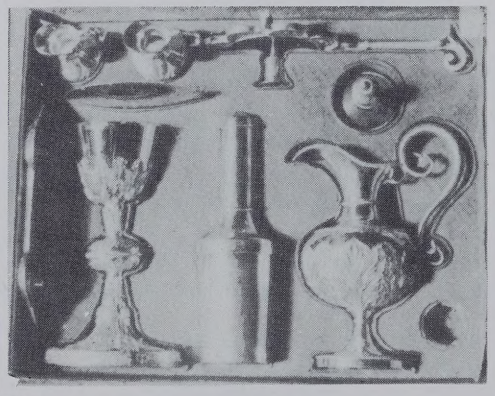
862

863

865 Bishop's Communion set. Silver gilt. Diam. 18.0 cm. Ht. 23.5 cm. Dimensions are for the chalice. Comprising a chalice, a paten, a ewer, two small ewers, and other items. The chalice, large ewer, and two small ewers decorated with an acanthus leaf design; the paten decorated with a representation of the Lamb of God. *N94.314.3. Epinal, France. Oct. 14, '93. Interpol Number : E-20/2-1994

866 Censor. Silver. Ht. 25.0 cm. Lined with copper and with a small crack in the bowl. Copper chains are not original to the piece. *N94.314.8. Epinal, France. Oct. 14, '93. Interpol Number : E-20/2-1994

864



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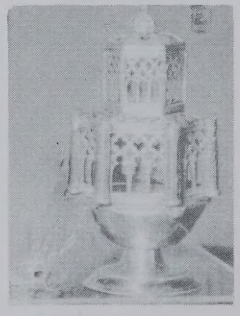


866

867 Chalice and paten. Silver gilt and silver. Diam. 15.5 cm. Ht. 19.0 cm. Dimensions are for the chalice. With a compressed ball knop inset with blue enamel plaques depicting the four Evangelists, above a lobed base set with blue enamel plaques in gold mounts. The silver paten engraved with the Crucifixion. *N94.314.4. Epinal, France. Oct. 14, '93. Interpol Number : E-20/2-1994

868 Chalice and paten. Silver gilt, lapis lazuli, silver. 24.2 x 15.5 cm. Dimensions are for the chalice. The chalice decorated with lapis lazuli cut into squares, oval, circles and lozenges. An inscription in enamel on the base: Calciem Salutaris Accipiam et Nomen Invocabo. The silver gilt paten decorated with a scene of the disciples on the road to Emmaus with the figures in yellow gold on a red gold ground with a star-spangled drape behind. *N94.314.5. Epinal, France. Oct. 14, '93. Interpol Number : E-20/2-1994

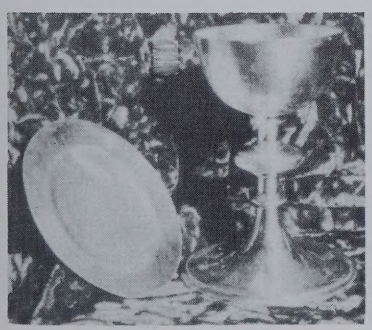
867

868

869 Chalice and paten. Silver gilt, ivory, gold, and blue. Diam. 15.4 cm. Ht. 19.7 cm. stones. The dimensions are for the chalice. The octagonal flaring stem with a knop inset with ivory plaques; the flaring octagonal base with a rose design in relief and set with blue stones and plaques, one depicting the Lamb of God with a banner. The paten centering an ivory cross and set with four blue stones, the center of the cross inscribed with the letters "Px" and the Greek letters Alpha and Omega. An inscription inside the base naming the Abbé Metzger as the donor. *N94.314.6. Epinal, France. Oc. 14, '93. Interpol Number : E-20/2-1994

870 Chalice and paten. Silver gilt. Diam. 14.0 cm. Ht. 17.8 cm. Dimensions are for the chalice. *N94.314.7. Epinal, France. Oct. 14, '93. Interpol Number : E-20/2-1994

869



870

871 Chalice and paten. Silver gilt. Ht. 26.0 cm. Inscribed on underside of base: "1867-30 mai 1917". Made by a Lyons silversmith, "F.F.D." Neo-Gothic decorated with angels. *N94.337.7. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

872 Ciborium. Silver and gold. Ht. 27.5 cm. *N94.314.10. Epinal, France. Oct. 14, '93. Interpol Number : E-20/2-1994

873 Monstrance, 1873. Copper gilt, white stones, gold, aquamarines, diamonds, pearls and brown stone. Ht. 90.0 cm. Of the sunburst type. *N94.3'4.9. Epinal, France. Oct. 14, '93. Interpol Number : E-20/2-1994

871

872

874 Monstrance. Silver gilt. Ht. 56.0 cm. With six cabochon amethysts and enamel decorations. *N94.337.15. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

875 Pair of ewers and a tray. Silver gilt and silver. *N94.314.11. Epinal, France. Oct. 14, '93. Interpol Number: E-20/2-1994

French, Century Unknown

876 Custodial. With its silver box; gilded interior with two hallmarks: Minerva's head with helmet and "J.P.". N94.337.16. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

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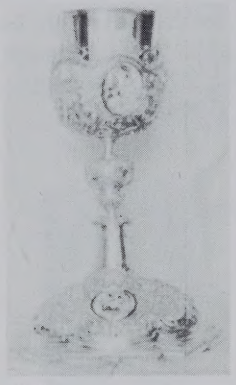

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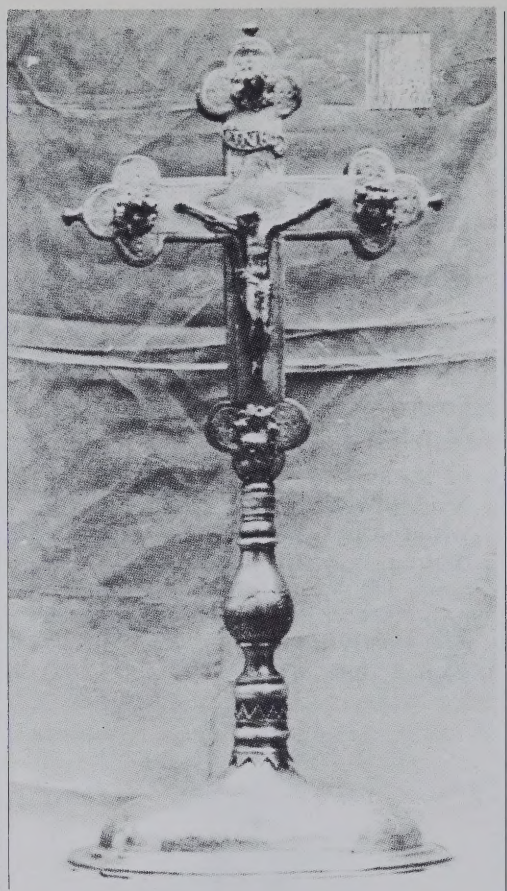

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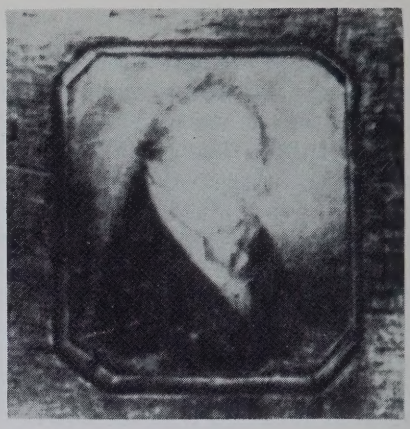


880

881

German, 17th Century

877 Chalice, circa 1650-1700. Silver gilt. Ht. 29.0 cm. With Munich 1650-1700 hallmark on the label. Classified in the historical monuments inventory. *N94.337.5. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

German, 18th Century

878 Chalice. Silver gilt. Ht. 26.5 cm. With six painted enamel medallions with the Landshut (Germany) hallmark on the base. The bowl was restored after 1838. Classified in historical monuments inventory. *N94.337.6. Chalon-sur-Saone, France. Dec. 20, '93. Interpol Number : E-30/3-1994

Polish, 18th Century

879 Reliquary cross. Silver plated brass and red glass. 48.0 x 24.0 cm. In the form of a crucifix with trefoil terminals set with colored stones, a small figure of Christ, on a bulbous stem above a domed circular base; engraved behind Christ's head with a representation of the "Eye of Providence" and a receptacle covered with red glass behind his back containing holy relics. May bear the inventory No. B-271. *N94.332.1. Gdansk, Poland. Aug. 1, '93. Interpol Number : E-33/3-1994

Miniatures

European, 19th Century

880 *Portrait of a Man.* Oil on ivory. 4.5 x 3.5 cm. Possibly a pendant to N94.304.14. *N94.304.13. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

881 *Portrait of a Woman.* Oil on ivory. 4.5 x 3.5 cm. Possibly a pendant to N94.304.13. *N94.304.14. St. Petersburg, Russia. Mar. 12, '92. Interpol Number : E-175/10-1993

Antiquities

882 *Lion.* Marble. 58.0 x 30.0 cm. Lion in an upright position, missing its feet. N94.326.1. Fortress of Lamia/Fthiotida, Greece. Jun. 25, '92.

Pre-Columbian, Century Unknown

883 Mask. Ceramic. 14.0 x 14.0 cm. Calima culture. Round brown ceramic anthropomorphic mask. *N94.339.1. Santafe de Bogota, Colombia. Feb. 2, '94. Interpol Number : E-68/4-1994

884 Mask. Shell. 8.5 x 12.0 cm. Tumaco culture. Almost oval, anthropomorphic mask carved from a shell (spondylus), red at the top and shading to a pale grey at the bottom. *N94.339.2. Santafe de Bogota, Colombia. Feb. 2, '94. Interpol Number : E-68/4-1994

883

Ethnographic Objects

Sculpture

Nigerian, Century Unknown

885 Head. Earthenware. Ht. 10.0 cm. A double (back-to-back) head with circular eye holes, large round nostrils and an open mouth on both sides. From the Nok culture in Sokoto. *N94.310.1. Brussels, Belgium. Dec. 14, '93. Interpol Number : E-42/3-1994

885

884

Miscellaneous

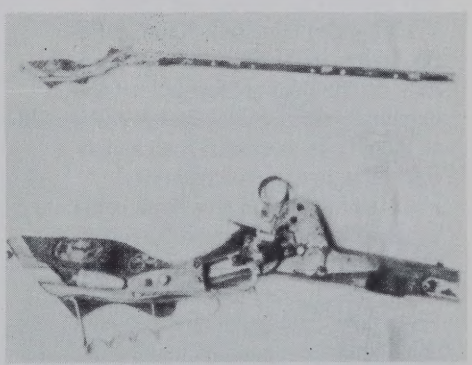
Arms, Armor

Austrian, 17th Century

886 Rifle, circa 1650. Wood, steel, brass and mother-of-pearl. Length 120.5 cm. With an octagonal barrel. The butt inlaid with medallions, one depicting a recumbent stag and the other an eagle; the lower part of the barrel inlaid with mother-of- pearl squares and brass medallions engraved with hunting scenes, dogs, hares, plants and other motifs. *N94.316.1. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

Czech, 17th Century

887 OPPIZ, Johann. Rifle, 1668. Wood, steel and ivory. Length 108.0 cm. Signed and dated: Johann Oppiz 1668. Restored in 1975. Engraved metal fittings; the butt inlaid with ivory engraved with a depiction of a stag and a deer near a tree. *N94.316.2. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994



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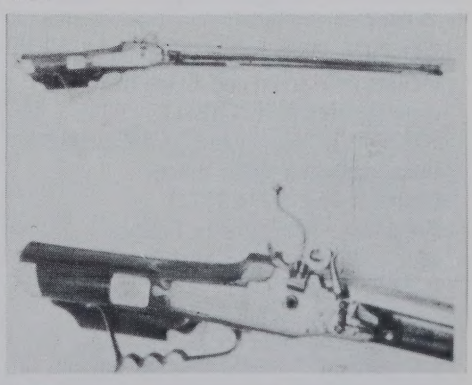

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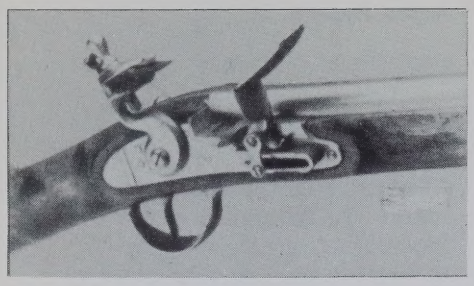
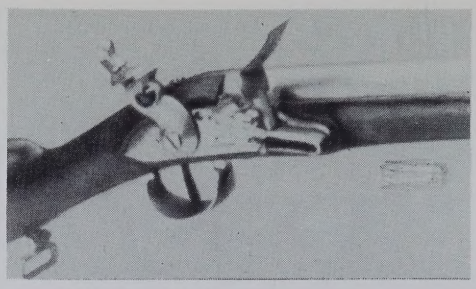
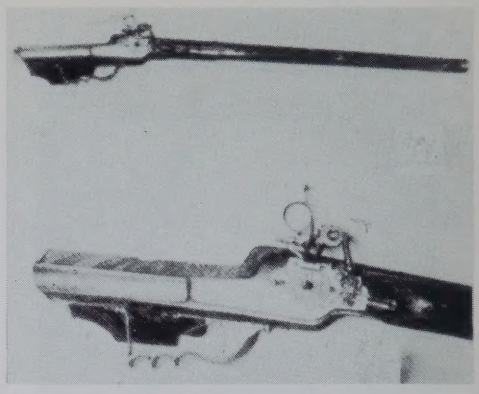


888 *(detail)*



890 *(detail)*



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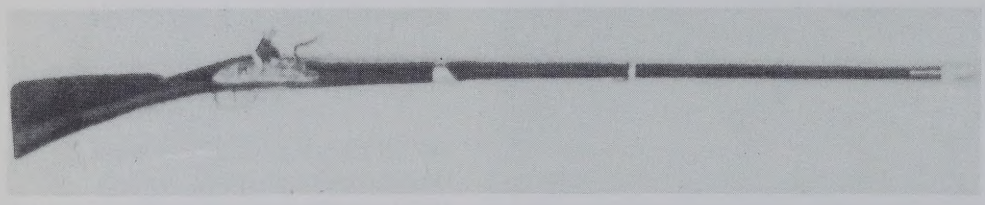


889

893

French, 18th Century

888 Flintlock. Wood and steel. 1717-model flintlock "trial" rifle, no make, marked "239" on the left side of the butt (reference of the Karlsruhe Museum). With a wooden ramrod and a strap on pan. The firing mechanism rounded towards the back with vertical lines engraved in relief, a characteristic sign of weapons made in Charleville. *N94.317.2. Freyming-Merlebach, France. Jan. 4, '94. Interpol Number : E-24/2-1994

889 Rifle. Wood and steel. 1728 model rifle (derived from the 1717 model), marked "GIRARD ST ETIENNE." Rounded "cow's hoof" butt, stamped with three fleur-de-lys. *N94.317.3. Freyming-Merlebach, France. Jan. 4, '94. Interpol Number : E-24/2-1994

French, 19th Century

890 BOUTET, Nicolas. Flintlock carbine. Wood and steel. Cavalryman's flintlock carbine, Imperial Guard of the Year XIII (1804), the number "6" engraved on the right side of the butt with the letter "F" inside, which corresponds to the 6th Regiment of Prussian Dragoons. "M.F." VERSAILLES engraved on the lock plate. *N94.317.1. Freyming-Merlebach, France. Jan. 4, '94. Interpol Number : E-24/2-1994

891 Buckle. Gilded metal. Gilded belt buckle from the uniform of an Imperial Guard mounted grenadier, representing the Imperial eagle, crowned, sitting on thunder to which the Legion d'Honneur is attached. The eagle is surrounded by laurel leaves and oak leaves. N94.317.4. Freyming-Merlebach, France. Jan. 4, '94. Interpol Number : E-24/2-1994

German, 16th Century

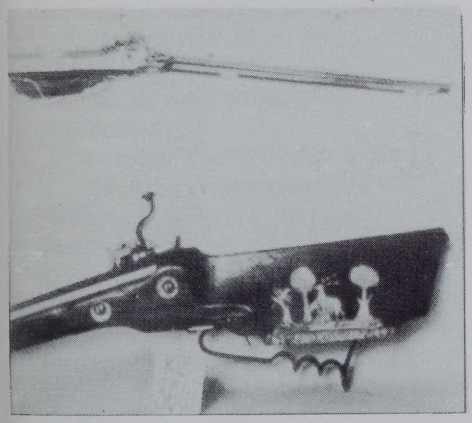
892 Rifle, circa 1580. Wood, tortoiseshell, and steel. Length 118.0 cm. Restored in 1972. The wood butt covered with tortoiseshell; the mechanism engraved with various designs including Aquarius, a snake, a mermaid, and plants. *N94.316.7. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

893 ZINNER, Jahan Friderich. Rifle, circa 1580. Wood, horn and steel. Length 110.0 cm. Restored in 1972. Signed on the barrel: Jahan Friderich ZINNER Zum BAMBERK. 15-mm caliber; with an octagonal barrel. The wood butt and stock inlaid with horn designs of stars and geometric shapes; the mechanism decorated with engraved designs of dragons, a breastplate with a helmet, flags, lions and a dragon. *N94.316.4. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

German, 17th Century

894 REIMER, Heinrich. Carbine. Wood, bone, and steel. Length 105.0 cm. Restored in 1975. Signed on the barrel: Heinrich Reimer. The barrel engraved with laurel leaves and roses; the butt inlaid with a bone design depicting a stag among trees and a bird of prey (eagle?). *N94.316.8. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

895 Rifle, 1669. Wood, horn, and steel. Length 108.5 cm. Restored in 1972. With an unknown signature engraved on the octagonal barrel. The wood butt inlaid in white horn engraved with a line and a large target on the left side; the mechanism engraved with designs including a hunter with a spear, a dog tracking a stag, a dragon, and an eagle. 9.5 mm. caliber. *N94.316.5. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994



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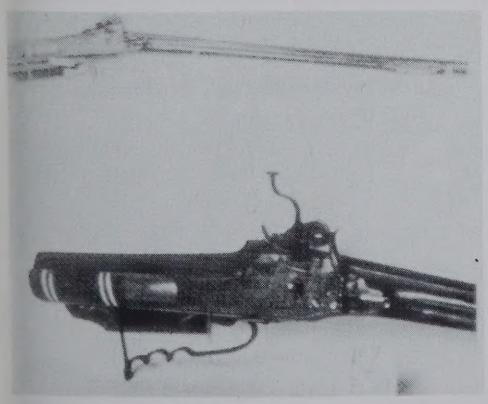

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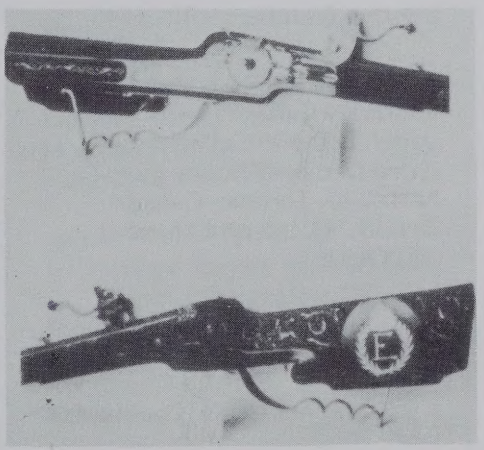
896 Rifle. Wood, steel, and brass? Length 101.0 cm. Lady's hunting rifle. Late 17th century. Restored in 1975. The octagonal barrel inlaid with gold designs; the butt decorated with inlaid figures of animals among scrolling foliage and the initial "E" within a laurel leaf wreath surmounted crown on the left side. *N94.316.9. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

897 Rifle. Wood, horn and steel. Length 114.0 cm. 14.5 mm caliber. Early 17th century. Restored in 1972. With an octagonal barrel, the butt inlaid with horn; the screwplate engraved with various motifs including a hunter and his dog, shooting at a stag on one side, and dragons, trees, plants, and a bear near a tree on the other. *N94.316.10. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994



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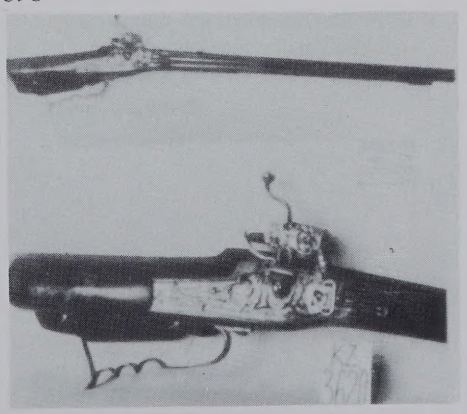


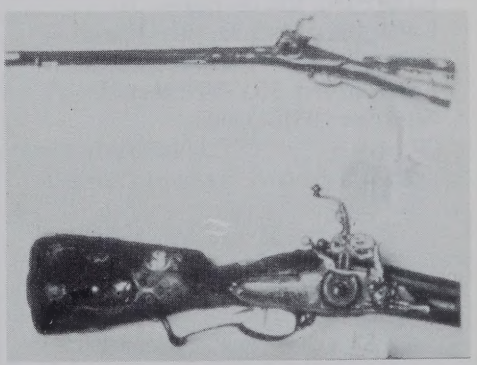
897

German, 18th Century

898 REVER. Rifle, 1702. Wood, steel, and gold. Length 112.0 cm. 14-mm caliber. Restored In 1972. Signed and dated: Rever, Dresden 1702. The butt inlaid with gold thread and engraved with Cupid taking aim at a monkey; with an octagonal barrel, the barrel and mechanism with engraved or repoussé decorations of masks, deer hunting, a horseman, a hunter, a dragon, a crown, Hercules fighting the dragon, and snakes. *N94.316.3. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994

German, 19th Century

899 Rifle. Wood, gold, ivory, steel and brass. Length 120.0 cm. Ramrod type. Restored in 1972. The barrel decorated with gold; the butt with an ivory plate and inlaid with brass in stellate design and with pierced finial designs. *N94.316.6. Stahlavy, Czech Republic. Nov. 28, '93. Interpol Number : E-39/3-1994



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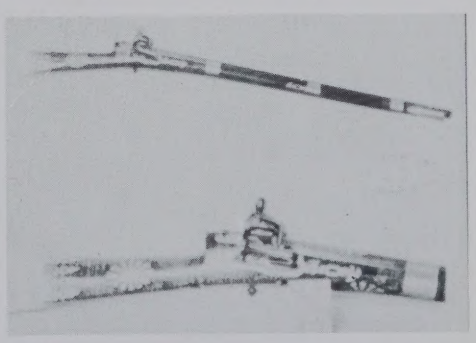

899

Books, Documents, Manuscripts

American, 20th Century

900 FITZGERALD, F. Scott (1896-1940). Letter to Morley Callaghan. Ink on paper. Letter to Callaghan, Paris, dated Jan. 1, 1929, one page. N94.320.9. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

901 HEMINGWAY, Ernest (1899-1961). *In Our Time*, 1924. Ink on paper. Published by Three Mountain Press, Paris, 1924. First edition. No. 34 of 170 copies. Signed by Morley Callaghan. N94.320.2. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

902 HEMINGWAY, Ernest (1899-1961). Letter to Callaghan. Ink on paper. Letter to Morley Callaghan, Key West, March 26, two pages. N94.320.4. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

903 HEMINGWAY, Ernest (1899-1961). Letter to Morley Callaghan. Ink on paper. To Callaghan, Madrid, July 19, n.d. Two pages. N94.320.3. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

904 HEMINGWAY, Ernest (1899-1961). Letter to Morley Callaghan. Ink on paper. Letter to Morley Callaghan, Paris, dated Jan. 4, 1929, one page. N94.320.5. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

905 HEMINGWAY, Ernest (1899-1961). Letter to Morley Callaghan. Ink on paper. Letter to Callaghan, dated Feb. 21, no date, two pages and signed. N94.320.6. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

906 HEMINGWAY, Ernest (1899-1961). *Three Stories and Ten Poems*, 1923. Ink on paper. Published by Contact Publishing Co., Paris, France, 1923. A copy presented to Morley Callaghan. Inscribed: To Callaghan with best luck and predictions, Ernest Hemingway. N94.320.1. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

907 PATTERSON, Isabel. Letter to Morley Callaghan. Ink on paper. Letter to Callaghan, dated Dec. 3, 1929, one page. N94.320.8. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

908 SANFORD, Marcelline. Note or letter to Morley Callaghan. Ink on paper. To Callaghan, dated Nov. 1962, on an engraved visiting card. N94.320.10. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

909 WILSON, Edmund (1895-1972). Letter to Morley Callaghan. Ink on paper. Letter to Callaghan, Massachusetts, dated Feb. 19, 1970, one page, with four pages of original typed manuscript with notes in Wilson's hand. N94.320.11. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

Canadian, 20th Century

910 CALLAGHAN, Morley Edward (b. 1903). Letter to Isabel Patterson. Ink on paper. Letter to Isabel Patterson, dated Nov. 1926, carbon copy, one page. N94.320.7. Toronto, Canada. Oct. 15, '93. Interpol Number : 93IPO6946

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